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ABSTRACT

This paper is an introduction to the fundamentals of the art (including architecture) slide library, with some emphasis on basic procedures of the science slide library. Information in this paper is particularly relevant to the college, university, and museum slide library. Topics addressed include: (1) history of the slide library; (2) duties of the slide librarian; (3) selection, acquisition, and storage of slides; (4) cataloging and classification of slides; and (5) guidelines for judging the quality of slides. (Author/AP)

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FUNDAMENTALS OF THE SLIDE LIBRARY

A PAPER
SUBMITTED IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF LIBRARY SCIENCE
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SCHOOL OF LIBRARY SCIENCE

BY

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PREFACE

This paper is intended to be an introduction to the fundamentals of the art (including architecture) slide library with some emphasis on basic procedures of the science slide library. Information in this paper is particularly relevant to the college, university, and museum slide library.

My research on the slide library began in the fall of 1976 while doing volunteer work at the Kimbell Art Museum Library in Fort Worth, Texas. I was permitted to borrow slides and study the procedures of the slide library for an oral presentation I made for Dr. John J. Miniter's Special Libraries course at Texas Woman's University, Denton, Texas, in November, 1976. The chapter on Judging Slide Quality was based upon an oral presentation I made for Dr. Hannah J. Kunkle's Selection and Use of Library Materials course at Texas Woman's University in April, 1977.

CHAPTER I

INTRODUCTION AND HISTORY

Slide libraries are a relatively inexpensive way to enhance a library's collection and contribute to effective education through media. Today slide libraries are a functional part of many institutions and can be useful in a wide range of subject areas, among which are art, architecture, archeology, history, geography, travel, design, education, and the sciences.

Historically, the slide collection first appeared as an organized unit in the 1880s. The first institutions to incorporate slides into their collections were the Metropolitan Museum of Art, the Chicago Art Institute, the American Museum of Natural History in New York City, the Buffalo Society of Natural Science, Massachusets Institute of Technology, and various colleges and universities such as Bryn Mawr, Princeton, and the Universities of Illinois, Michigan, and Indiana.[1]

Images were originally had painted on glass lantern

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[1]Betty Jo Irvine, Slide Libraries: A Guide for Academic Institutions and Museums (Littleton, Colo.: Libraries Unlimited, Inc., 1974), p. 1.

slides as early as the seventeenth century. The glass lantern slide, measuring 3 1/4x4 inches, was also the first medium utilized for printing the photographed image.[1] In 1935, 16 mm Kodachrome was invented, to be followed by 35 mm Kodachrome in 1936. The smaller film brought with it renewed interest in photography since smaller cameras could be used more easily than the older models. The small 35 mm, or 2x2 inch, slides were cheaper to develop and less clumsy to use than the lantern slides.[2]

It was between 1930 and 1960 that the slide library grew as an organized unit in the college, museum, school, and public library. The study of fine arts has had particular influence on the expanded installation of slide libraries. Art history seems to have initiated the earliest collections but history, literature, and science instructors have also taken advantage of the singular contribution slides can make to education.[3]

In the past, slide libraries seem to have been organized after the slide situation in an institution gets out of hand; that is, after slides have been accumulated over a period of time and must finally be put under some form of control. Once organized, many slide libraries evolve into circulating collections. It is especially common in uni-

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[1] Irvine, Slide Libraries, p. 1.

[2] Aaron Sussman, The Amateur Photographer's Handbook (N.Y.: Thomas Y. Crowell Company, 1973), p. 443.

[3] Irvine, Slide Libraries, p. 1.

versities and museums to circulate slides. Fewer public libraries have slide collections but among public libraries that do have them and do provide a lending service are the Cincinnati and Hamilton County Public Library, the Minneapolis Public Library, and the Newark Public Library.[1]

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[1]Irvine, Slide Libraries, p. 2.

CHAPTER II

THE SLIDE LIBRARIAN

The slide librarian or slide curator's job is administrative as well as technical in nature. The position involves making decisions on expenditures and managing the slide library budget. The slide librarian is responsible for selecting slides for purchase and for maintaining suitable records of slide library operations (or delegating this task).[1] A most important duty of the slide librarian is the cataloging of slides. When slides arrive clearly labeled cataloging may be done just as easily by an assistant, but slides sometimes arrive unlabled or without sufficient information to satisfy the particular library's documentation needs. At this point, the librarian's expertise and educational background enter in.[2]

The supervision of art slide libraries goes to as many professionals with non-library related degrees as with library science degrees.[3] According to a study of art

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[1]Nancy DeLaurier, "Professional Status Survey of Slide Curators: A Report," ARLIS/NA Newsletter 3 (October 1975): 108.

[2]June Van Cleef, interview held in the Kimbell Art Museum Slide Library, Fort Worth, Texas, October 1976.

[3]Ibid.

libraries conducted between 1968 and 1970 by Betty Jo Irvine and others, only nineteen out of one hundred and one college, university, and museum slide libraries were instituted under professional guidance.[1] Of the institutions surveyed, 50 percent had a full time professional staff with graduate library and/or art history degrees and 85 percent of these libraries employed a part time staff.[2]

The medical or science slide librarian is usually responsible for an entire media collection rather than an exclusive slide collection. The science slide librarian is almost always a professional librarian; perhaps one with background in medical librarianship and/or media.

The role of the slide librarian may reach out in new directions beyond routine responsibilities and tasks. Mary Rydesky, librarian of the Learning Resource Center at the University of Texas Health Science Center at Dallas, is actively involved in the training and teaching of audio-visual librarians through workshops conducted on topics like repair and maintenance of equipment, media supervision, and management. The Learning Resource Center also acts as a referral service for slides and audio-visual equipment evaluations. Mrs. Rydesky has recently compiled and edited the Dallas Area Media Project/DAMP Union List. DAMP is composed of eight audio-visual medical libraries that loan

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[1] Irvine, Slide Libraries, p. 2.

[2] Ibid., p. 3.

slide sets and other audio-visual materials.[1]

As of fall, 1974, annual salaries for slide librarians in academic institutions ranged from about $5,000.00 to $21,000.00. Salary was commensurate with the increased responsibility that larger collections and more users bring. Paid vacations ranged from two to four weeks and a very small percentage reported five to eight week paid vacations.[2]

Art slide librarians ideally need academic training in art history as well as actual slide room experience. The Professional Status Committee of the College Art Association Visual Resource Committee at the CAA Conference in 1974 determined, through the utilization of questionnaires, that almost half of the academic slide librarians querried have graduate academic degrees, 30 percent of these being in art history. Fifty and one-half percent had an undergraduate art history major and 71 percent had a reading and working knowledge of from one to six foreign languages. In addition to academic requirements, most slide librarians belong to at least one professional organization.[3]

Of growing concern to many slide librarians is the lack of adequate professional training for the field. It has frequently been the case that the slide librarian is an individual who has had no experience with slides and

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[1]Mary Rydesky, interview held in the Learning Resource Center at the University of Texas Health Science Center at Dallas, April 1977.

[2]DeLaurier, "Professional Status Survey of Slide Curators," p. 108.

[3]Ibid.

is cast among them to fend for herself. The situation is slowly making a change for the better.

The first known course in slide curatorship was instituted at the University of Louisville in the Library Science Department in 1969. Queens College in New York currently offers a Visual Arts Librarianship program that includes courses in Art Slide Librarianship, Picture Resources in Libraries, and Multimedia Documentation of the Visual Arts. Training may be had in this field at other schools oriented toward slide librarianship but formal recognition is not as established here as it is in other speicalized areas of library science, such as law or bio-medical librarianship.[1]

Science or medical slide librarians logically prepare themselves during their formal education by taking media and audio-visual courses. Medical librarianship and non-book cataloging courses are also recommended.

There is an on-going attempt to provide in-service training for slide librarians at various seminars and workshops. The College Art Association has offered a six-day "Workshop in Basic Training for Slide Curators" that covered all aspects of managing a slide collection. The Metropolitan Museum of Art, in conjunction with Queens College and Columbia University; the School of Library Science at Syracuse University; and the University of Buffalo have all offered curatorial training workshops for slide librarians.[2]

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[1]Alice Holcomb, "Basic Training for Slide Curators," ARLIS/NA Newsletter 4 (Summer 1976): 119.

[2]Ibid.

CHAPTER III

SELECTION, ACQUISITION, AND STORAGE OF SLIDES

A slide can often provide information not available in any other convenient form. For example, an art object may not appear in any publication and a photograph of the original may be the only recourse. There is also the possibility that the reproduction in a book or on a print may be poor and inaccurate. To the art historian, architect, or scientist, color verity may be all important.

The cost per art slide can range from $ .30 to $50.00, thus a carefully planned budget is essential. Generally, the cost per art slide stays within the $ .30 to $3.50 price range.[1] It is when a library must purchase slides individually, photographed upon speical request, that the price increases. In an art museum like the Kimbell Art Museum in Fort Worth, Texas, the fee for photographing a piece from the collection is $6.00. This is the average fee in most similar institutions. These individually procurred slides are the preferable method of acquisition in an art or architecture slide collection because the quality is

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[1] Irvine, Slide Libraries, p. 78.

superior.[1]

The science library is more likely to be contained within a media library and slides are usually purchased in slide sets or kits. The library determines the best storage facility for the sets, such as carousel or plastic sleeve storage. Costs of slide sets start at about $6.50 and, depending upon the degree of speciality, can run into the hundreds of dollars.[2]

Slides are actually cheaper today due to mass production. The availability of inexpensive slides can create problems when trying to convince upper management of budget needs.[3] The level of quality desired can affect price and it must also be remembered that it is frequently necessary to purchase one or more "detail" slides of an object so a small portion of the picture may be studied more carefully.

Annual budgets usually cover the cost of salaries for full and/or part time staff members; an estimated number of slides; storage space; illumination devices for viewing slides (such as lighted tables); typewriters that may type only in precise capital letters for preparing slide labels; eye pieces for scrutinizing slide quality; and, in some institutions, photographic reproduction and development

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[1]Van Cleef, interview, October 1976.

[2]Rydesky, interview, April 1977.

[3]Irvine, Slide Libraries, p. 78.

equipment.[1]

The acquisition of slides can become time consuming and involve much letter writing, especially when the librarian is in need of a particularly obscure photo documentation.[2] The following is a list, in order of importance, of what have proven to be the most successful sources for fine arts slides.

1. The professional photographer on an institution's staff who works full or part time for the slide library. (The University of Texas at Austin has a slide library photographer who shoots from twenty to thirty rolls of film a week.)
2. Museum sales. These are slides available for sale to the general public at a cost of about $1.00 to $2.00 per slide. The Kimbell Art Museum charges $1.25 for this type of slide.
3. Commercial firms.
4. Professional/curatorial photographs. These are slides taken individually upon special request.
5. Private exchange.
6. Donations.[3]
7. An informal practice takes place in some academic institutions. The slide library may give staff or

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[1]Van Cleef, interview, October 1976.

[2]Ibid.

[3]Juan R. Freudenthal, "The Slide as a Communication Tool: A State-of-the-Art Survey," School Media Quarterly 2 (Winter 1974): 111.

faculty film to use while vacationing in exchange for access to the slides for copying.

A significant number of academic institutions and museums in the United States make their own slides as well as purchase them. The new or small slide library does not usually have the facilities for printing slides and must rely on commercial sources.[1] The librarian at the University of Texas Health Science Center at Dallas, Learning Resource Center, refers to a quite sizeable stock of media catalogs when selecting slide sets and other materials. These catalogs are accessed through a card file of producers. The mailing list of media producers is constantly revised and kept current. The Learning Resource Center envisions creating its own directory by subject and by audio-visual equipment sources to expedite its selection routine in the near future.[2]

Whether or not to implement in-house printing depends on the size of the slide library and its patronage. Ninety percent of the academic institutions and museums documented in the United States by Betty Jo Irvine are engaged in both making and purchasing slides. In-house production is faster than buying slides but commercial sources can be inexpensive and can actually cost less

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[1] Irvine, Slide Libraries, p. 92.

[2] Ana Alegria, interview at the University of Texas Health Science Center at Dallas, April 1977.

in the long run. However, in a museum where superior quality slides are actively sought, purchasing slides can exceed the cost of what it would take to employ a staff photographer to make the slides. The size, needs, and the budget of an institution will determine whether or not to invest in a staff photographer, cameras, film, copystands, processing materials, and other equipment necessary for in-house production.[1]

El Centro Junior College in Dallas, Texas employs an artist and a photographer to prepare slide packages for individual student study and to supplement faculty lectures. They prepare slide packages to illustrate medical and scientific information as well as other subject material covered in El Centro's curriculum. These two staff members are kept busy with eight or ten projects at a time. Their science related production tasks involve programs from basic biology, e.g. instruction on parts of the skull, anatomy, micro-organisms, etc., to vocational presentations of health occupations. The instructor submits a rough plan to the production center on a "story board." The story board is a series of prepared forms that contain the instructor's illustrations or pencil drawings of proposed slide content in boxes with the text to accompany each slide written alongside it. The artist enlarges, refines, or, in some cases, originates the drawing and the photog-

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[1]Irvine, Slide Libraries, p. 77.

rapher photographs it for inclusion in the slide set. Text can be recorded by any number of people. The lab operates with efficiency and techniques are set down so thoroughly that there is little problem with poor quality slides. Color developing is done commercially and not in-house.[1]

The practice of previewing slides before purchase is usually customary. With experience, most slide librarians can compile their own lists of reputable and unsatisfactory firms. Until the art slide librarian becomes familar with first and second rate sources, several dependable guides may be referred to. For example, the Slide Buyer's Guide by Nancy DeLaurier is an annotated listing of art slide sources with addresses. The purpose of this guide is to aid those who buy slides for teaching art history at the college level; for museum education programs; public libraries; and for high school teachers. The list is arranged geographically with United States sources first. Foreign countries are then listed according to continent. The evaluations were written by practising slide curators and teachers. Average price of slides, subject specializations of each company, and comments on slide quality are part of each evaluation.[2]

The Metropolitan Museum of Art is one museum which issues a free list of slide sources. Betty Jo Irvine, in her book Slide Libraries: A Guide for Academic Institutions

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[1]Sam Smith, interview held at El Centro Junior College in Dallas, Texas, April 1977.

[2]Nancy DeLaurier, Slide Buyers Guide (Kansas City, Mo.: University of Missouri-Kansas City, 1974).

and Museums, cites slide sources for various subject areas in a directory at the back of the book. The ARLIS/NA Newsletter reviews slides particularly worthy of notation in its Visual Resources News column. Booklist and Previews are also relied upon by the art slide librarian.

The American Library Compendium and Index of World Art is a listing of individual slides and slide sets that cover historically important art of all periods, areas, media, and styles. Subjects include architecture, sculpture, painting, and the minor arts. All slides listed are available for temporary loan from the archives of the American Library of Color Slides in New York. The American Library of Color Slides is the largest publicly available collection of world art slides in existence. The compendium serves two purposes: it is a source book for borrowing slides and it is a reference index to art.[1]

The science slide librarian may rely upon students and instructors to point out or submit advertisements of appropriate slide sets or kits that appear in medical and other related journals. Catalogs are carefully reviewed as received but audio-visual material is produced at a rapid rate and the vast amount of catalog information can be overwhelming.[2]

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[1]The American Library Compendium and Index of World Art (N.Y.: American Archives of World Art in Association with the American Library of Color Slides Co., Inc., 1961).

[2]Rydesky, interview, April 1977.

The following is a listing of especially useful journals that regularly review slides and other media in the science and medical fields.

MEDICAL AND SCIENCE MEDIA REVIEW SOURCES

American Journal of Nursing
Association of Hospital & Institution Libraries Quarterly
Biomedical Communications
Community Mental Health Journal
The Dental Assistant
Health Education/Education Sanitaire
Hospital Audiovisual Update
Hospital and Community Psychiatry
Hospital Health Care Training Profiles
Hospital Topics: Today's Hospital Practices
Information from the Department of Audio Visual Communication (London)
Journal of the American Dietetic Association
Journal of the American Medical Association
Journal of Biocommunications
Journal of Family Practice
Journal of Nursing Administration
Journal of Nutrition Education
Medical and Biological Illustration
Mental Hygiene
MLA News
Nursing Outlook
Occupational Health Nursing
The Physiologist
Postgraduate Medicine
The Practitioner
Previews
RC Respiratory Care[1]

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[1]Learning Resource Center, University of Texas Health Science Center at Dallas, 1977.

Binding and Accessioning of Slides

Part of the acquisition process includes proper protection of the slide once it is received. Permanent glass or aluminum binding has proved most successful for preserving slides. The slide itself must be perfectly cleaned before it is bound. A special brush, a Staticmaster, for example, is recommended for cleaning the slide.[1]

Each copy of a bound slide is accessioned directly upon the slide label as well as upon the accession file card and on the public catalog card, if slides are cataloged individually.[2]

Slide Storage

There are four basic types of storage for slides:

1. The filing drawer for individual slides or sets. A public catalog file can be designed to hold slides in separate niches, allowing the user to refer to it in much the same way he uses the card catalog.
2. Visual display rack cabinets where slides are placed in metal frames. Labels are attached to each section in the display rack to provide quick access and make browsing more pleasurable. A lighted panel may be pulled out of the rack for illumination behind the slides.

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[1]Metropolitan Museum of Art. Slide Library: Notes on Slide Care and Procedure. (New York: Metropolitan Museum of Art, 1971), p. 1.

[2]Ibid.

3. Tray or magazine storage.

4. Plastic sleeve storage held in loose leaf binders.[1]

Choice of storage depends on how frequently the slides will be used and on what sort of user groups the library caters to. For example, university libraries may use slide sets more frequently than do museum libraries. Therefore, tray or magazine storage may be the most practical method rather than arranging slides on display racks.

Slides and the Copyright Law

Slides are not frequently copyrighted. Restraints cannot easily be placed on the borrowing public. They can duplicate what they want in private, if they have the proper equipment. However, it is the practice of most photographers, art galleries, museums, art libraries, artists, and librarians to assume that all slides and photographs are copyrighted. Professionals seek permission for reproduction if the slide or photograph is needed for extensive public display.[2]

The new copyright law in the United States (effective January 1, 1978) states that libraries may make one copy of any item as long as it is intended for purposes such

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[1] Irvine, Slide Libraires, p. 95-97.

[2] Freudenthal, "The Slide as a Communication Tool," p. 111.

as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research. The collections of the library or archives must be open to the public or available to researchers working in the institution involved or to persons doing research in a specialized field. A notice of copyright must appear on the reproduction.[1] Since much in-house production is possible because photographs from books are available, the revised copyright law will permit the continuance of this practice.

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[1] Public Law 94-553-Oct. 19, 1976. An Act for the General Revision of the Copyright Law, Title 17 of the United States Code, and for Other Purposes. Title 17-Copyrights. Ninety-Fourth Congress. (Arlington, Va.: ERIC Document Reproduction Service, ED 130 610, 1977).

CHAPTER IV

CATALOGING AND CLASSIFICATION OF SLIDES

A photograph communicates a visual expression rather than a verbal expression and is more elusive to classify than a book. The Library of Congress Classification and Dewey Decimal Classification Systems have been utilized in cataloging slides but the result has been less than satisfactory because visual content is not easily measured.[1] No formal calculations have been made as to the actual number of slide classification systems extant but an informal study made at the Franzheim Architecture Library in Houston, Texas turned up as many as seventeen systems in this country for cataloging slides applicable to their collection.[2] Columbia University, Harvard University, the Chicago Art Institute, the National Gallery of Art, and the Metropolitan Museum of Art all have their own classification systems and most new art slide collections adopt one of these older systems.

The Metropolitan Museum Classification System is

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[1]Maryellen LoPrest, "An Automated Slide Classification System at Georgia Tech," Special Libraries 64 (March 1973): 509.

[2]Margaret Tannebaum, interview held at the Special Libraries Association, Texas Chapter meeting, Fort Worth, Texas, October 1976.

used in cataloging the Kimbell Art Museum slide collection. The Metropolitan System does not use classification numbers to identify slides. Set sequences of abbreviated word classifiers are used instead. The slide is "read" into the files rather like an ordinary catalog card is filed alphabetically.[1] For example, the label on a slide of a Greek temple may read:

An. Gk. Arch. Classical. V.c. B.C.

These abbreviations stand for:

Ancient. Greek. Architecture. Classical. Fifth Century. B.C.

An ordinary catalog card would look something like this:

Ptg. XIX. Fr.	[Medium. Century. Country.
Degas, Edgar	Artist
Ballet Dancer	Title of work]

The card catalog in the slide library at the Kimbell is arranged in order of accession number and an authority file is maintained. This less intricate system works at the Kimbell because the librarian and users are familar with art history and can pin down exactly what they need according to artist, period, and medium. In the visual display rack cabinets, the slides are arranged according to time periods and according to medium; that is, architecture, sculpture, or painting. Slides are checked out

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[1]The Metropolitan Museum of Art, Slide Classification (New York: Metropolitan Museum of Art, 1976), p. 1.

only by accession number and name of patron. A 2x2 inch piece of cardboard replaces the slide on the visual display rack temporarily. The borrower's name and the slide accession number are penciled onto this card and an additional record of the transaction is maintained in a loose-leaf notebook.[1]

Slides are purchased from companies all over the world. Hence, labeling information is often in a foreign language. Booklets sometimes accompany mass orders of slides and cataloging time may be cut down. The slide librarian generally translates the title into English (in this country) either through her own knowledge of foreign languages or by consulting reference books. It is not unusual for slides to arrive un-labeled. At this point, the qualified librarian will hopefully be capable of determining, from the slide alone, the leads necessary for tracking down and cataloging an object with complete accuracy.[2]

The most revolutionary cataloging system for the humanities, science, and history slide collection is the Tansey Slide Classification System, formerly known as the Santa Cruz System. It was developed in the University Library of the University of California, Santa Cruz, by Wendell Simons and Luraine Tansey in 1970. The Council

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[1]Van Cleef, interview, October 1976.

[2]Ibid.

on Library Resources supported the project for the eighteen months it took to complete the system.[1] It is a computerized system and is designed so the specialist as well as the general user can retrieve information easily and even browse, if desired. The system is very broad in concept and adaptable to slide collections of all sizes.[2] One punched card per slide is prepared with ten major fields of classification across the top. Besides locating individual slides by author or artist, title, period, subject, etc., the punched cards can produce machine-readable indexes.[3]

At the University of Texas Health Science Center at Dallas slides and other audio-visual materials are cataloged according to the National Library of Medicine Classification System. This system employs the MeSH/Medical Subject Headings familar to users of Index Medicus, for example.[4]

The audio-visual production in this country is at a peak and harnessing the individual items for systemized

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[1]Wendell W. Simons and Luraine C. Tansey, A Slide Classification System for the Organization and Automatic Indexing of Interdisciplinary Collections of Slides and Pictures (Washington, D.C.: Educational Resources Information Clearinghouse, 1970), p. 2.

[2]Freudenthal, "The Slide as a Communication Tool," p. 113.

[3]Simons, A Slide Classification System, p. 12.

[4]Ana Alegria, interview, April 1977.

cataloging is beginning to get attention. OCLC On-Line Cataloging will eventually attempt to gather all audio-visual publications into the data base and complete this partly finished task. The National Library of Medicine Current Catalog is of some help, of course, but the gap in available audio-visual cataloging information is still a hinderance.[1]

The University of Missouri, Kansas City School of Medicine has a computerized slide retrieval system for biomedical slides that also employs NLM's Medical Subject Headings. For inclusion in this system's Central Slide File, the slide must be a miscellaneous slide that does not belong to a slide set; one of high quality; and one well documented. A unit record card is completed for each slide containing (1) Central Slide File Number (CSFN) - arrived at according to the seven level MeSH tree number; (2) accession number; (3) title; (4) text - volume or text number; (5) subject - medical subject heading of one or more terms; (6) source; and (7) documentation. Numbers one to five on the unit record card are key punched so that various computerized indexes can be printed. The fifth field is quite helpful as it is the subject field. Each item on the subject printout is numbered at the time of input and any unit record can be retrieved quickly

[1]Alegria, interview, April 1977.

using this number.[1] The patron may use the printout to select material.

[1]Sue L. Raymond and Virginia L. Algermissen, "A Retrieval System for Biomedical Slides Using MeSH," Medical Library Association Bulletin 64 (April 1976):234.

CHAPTER V

JUDGING SLIDE QUALITY

The slide librarian must have the ability to judge photographic quality in slides. It is not necessary to be a photographer to know a poor slide from a good one but it does take time and experience. In the art slide collection the art historian may be of more value to the slide library than a professional librarian. This is the case at the Kimbell Art Museum although the slide library was originally organized by a professional librarian.[1]

It is necessary to observe selection standards for both original and duplicate slides. Duplicate slides are those slides printed from already existing slides and are not original photographs of the subject. They are more prevalent in many slide libraries due to their low cost and because they usually satisfy the needs of university, public, and school libraries.

The duplicate will always be slightly inferior to the original but this is not to say that the difference will necessarily matter. The art historian will usually

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[1]Van Cleef, interview, October 1976.

demand absolute color verity but, for others, high quality duplicates will suffice. It is generally felt that duplicates of architecture and sculpture are more successfully reproduced than those of paintings because shape is more important in sculpture and architecture than is color.[1]

Duplicate slides cannot necessarily be judged against reproductions in books, especially in the case of art slides. The slide librarian must rely on her art history background to discern tone and color verity.

The following criteria must be observed when judging the quality of black and white or color slides.

1. Focus of the image must be determined by observing the edges of the object(s) in question.
2. The black, gray, and white tones of the black and white slide must be compared in their relation to one another. Contrast can either make or ruin a black and white slide.
3. If people appear in color slides, skin tones may be a good clue. Yellowish or unnatural tones are a warning. (Of course, some artists intentionally render people in unusual skin colors. This is where research and experience enter in.)
4. An overall red, blue, magenta, or yellow cast may be an indication of poor photography.

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[1]Van Cleef, interview, October 1976.

5. A pinkish, faded cast is almost always a sign of an old or poorly cared for slide.

6. The backdrop behind a subject must be considered. Improper background can too easily detract from the object itself.[1]

Cropped slides are those slides either cut down around the edges after being developed or slides that do not capture the entire subject upon photographing it. Cropping may be too slight to be noticed, yet the overall composition may be altered.[2]

Poor light and glare while photographing an object also make for inferior slides. Glare can be controlled somewhat by using lenses that correct perspective. Paintings that hang above or below eye level must also be photographed with corrective lenses if dimensions and angles are to appear true to the original.[3]

Since the university science or medical slide library works mostly with slide sets, previews of sets under consideration for purchase may be conducted for students and faculty. At the University of Texas Health Science Center at Dallas, Learning Resource Center, a Media Evaluation Form is filled out by members of the audience at the preview session. (a copy is included herein) A further attempt

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[1] Irvine, Slide Libraries, p. 82-83.

[2] Kimbell Art Museum, Slide Library Manual (Fort Worth, Texas: Kimbell Art Museum, 1976).

[3] Ibid.

at controlling slide set evaluation is accomplished by having each member of the Dallas Area Media Project/DAMP libraries submit evaluation forms on their newest acquisitions. This procedure forms a manual data base for those librarians selecting slides for purchase.[1]

The type of film used, the humidity, temperature, binding, storage conditions, and the amount of use a slide gets all have their effects on its life expectancy. Ordinarily, a good quality slide used frequently will last about five years.

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[1]Rydesky, interview, April 1977.

CHAPTER VI

CONCLUSION

The slide library will likely retain its place in the audio-visual realm of library service because the expense to libraries is reasonable and because the photographed image frequently has a more substantial impact than does the written word.

In the future, slides will be included in network cataloging systems (to a greater extent than they are at present). As subject specialization becomes the trend in library and information science education, the Master of Library Science degree and the art history degree, for example, may be acquired through one joint academic effort.

The concept of visual literacy may develop into a specialized practice. Slides may be more actively used to enhance the appreciation of the values of art among individuals with little or no exposure to art.[1]

The slide librarian may function in the more comprehensive role of photographer and/or artist. It may become expected practice for the slide librarian to assist the photographer in the production of slides.

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[1] Annie B. Lemke, "Slide Librarianship: A Contemporary Survey," ARLIS/NA Newsletter 3 (Summer 1975):85.

Slides are relied upon heavily today in many museums and academic libraries, and in some general public collections. Their potential as an educatory medium is an established fact.

MEDIA EVALUATION FORM

TITLE_____ FORMAT_____ COST_____

SOURCE_____ LENGTH_____ COPYRIGHT DATE_____

SUBJECTIVE RATING: How do you feel about this item?
Like it ___ ___ ___ ___ ___ Hate it

OBJECTIVE RATING: How do you rate this item?
Excellent ___ ___ ___ ___ ___ Very, very poor

CONTENT REVIEW

I. Is the content:

	YES	NO
a. up to date?	___	___
b. accurate?	___	___
c. biased?	___	___
d. relevant to objectives?	___	___
e. presented in a logical sequence?	___	___
f. able to hold viewers' interest?	___	___

II. Appropriateness of Content:
Recommended Audiences(s) (Check)

Areas	MD	DDS	NURS	AL. H.
Basic Sciences				
Clinical Sciences				
Speciality				
Continuing Education				
General Information				

Other Health Professionals: (Indicate which)
_____

Patient Education___ Well Public Education___

TECHNICAL QUALITY

I. Visual	EX.	GOOD	?	POOR	BAD
a. focus on point of interest	___	___	___	___	___
b. realistic colors	___	___	___	___	___
c. contrast	___	___	___	___	___
d. legibility	___	___	___	___	___
e. info. per visual	___	___	___	___	___
f. editing	___	___	___	___	___
II. Sound					
a. narration	___	___	___	___	___
b. volume	___	___	___	___	___
c. fidelity	___	___	___	___	___

INDEXING
Under what subject terms might you look to find this item in a card catalog or index?

_____

_____

_____

RECOMMENDATION

In which courses would you use this item and how would you integrate it?

_____

_____

Could you suggest a better item on this topic?

_____

_____

UTHSCD Library should ___buy ___rent/borrow ___disregard this item.

Print name & title_____ Dept._____ Date_____

COMMENTS_____

_____

_____

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